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ABSTRACT

In November 1996, the National Institute for Adult and Continuing Education arranged a conference on the theme "Museums and Adults--Partners in Learning" held at the British Museum. The conference was attended by numerous local authorities and various adult education organizations, including the Workers' Educational Association (WEA). The keynote speaker reported on a major study of museums and learning in the United Kingdom. Conference participants who were members of the various districts of the WEA's English association and its Scottish association were surveyed to determine how the WEA could move forward in effective partnerships with museums, galleries, and conservation organizations. All the districts surveyed were found to be making at least some use of museum facilities. The following partnerships were identified as being especially innovative and effective and were highlighted in case studies: WEA South Eastern District in partnership with the Open College, Brighton Museum and Art Gallery, and the National Trust; WEA North Western District in partnership with the European Economic Community Info-Cities Project; WEA Scotland in partnership with Edinburgh Museums; and WEA London District in partnership with the British Library. (Appended are the following: conclusions of the keynote speaker's report; list of WEA target student groups; WEA questionnaire; English Heritage Office addresses; and area museum council addresses.) (MN)

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ED 423 386

WEA

THE NATIONAL ASSOCIATION

Working in Partnership: the Workers' Educational Association and Museums

Report of the Working Group

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Working in Partnership: the Workers' Educational Association and Museums

The members of the Working Group would like to acknowledge the support and encouragement given by the WEA's National Education Committee and the ready help of many members of the Association in responding to the questionnaire and further inquiries.

We would also like to acknowledge the help given by many within the Museum and Gallery service, the National Trust and English Heritage. We look forward to further contact as opportunities for partnerships between the WEA and conservation organisations throughout the country develop.

John Hurst, Convenor of Museums Working Group, member of WEA National Executive Committee and Education Committee

Susanna Holman, Thames and Solent District, Field Staff

Jenifer Wakelyn, London District, Field Staff

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Summer 1998

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Introduction

Few British authors can have been more aware of the need for artistic and cultural opportunities than Thomas Hardy. His own Jude - forever destined to remain Obscure - is, perhaps, the first adult education hero. Hardy himself, however, grasped successfully - though perhaps from a less impoverished base - the opportunities that eluded Jude. Almost daily, during his time working in London as a young man, he visited the National Gallery. In later life he was a regular visitor to the British Museum and it was there that his awareness of the potential of museums to give major educational insights to people with little educational background grew. Equally he became aware that without efforts to communicate on the part of the Museum staff, the collections were likely to remain dead, uninteresting and uninviting to the great mass of their visitors. He speaks with distress of a Bank Holiday crowd in the British Museum: "they pass with flippant comments the illuminated mass - the labour of years - and stand under Rameses the Great joking".[1]

Elsewhere, however, in the same setting he witnesses an experience of educational transformation:

What do you see in that time-touched stone,
When nothing is there
But ashen blankness, although you give it
A rigid stare?
... It is only the base of a pillar they'll tell you
That came to us
From a far old hill, men used to name
Areopagus.'
'I know no art, and I only view
A stone from a wall
But I am thinking that the stone has echoed
The voice of Paul
I'm a labouring man, and know but little
Or nothing at all;
But I can't help thinking that stone once echoed
The voice of Paul. [2]

This may not be one of Hardy's better poems, but nevertheless it provides a touching and telling insight into how the combination of object and appropriate information can lead to an imaginative take-off - a glimpse into something of the opportunities available to museums and galleries.

The educational role of museums is well established in legislation. The Museums Act of 1845 enabled Town Councils to establish museums "for the instruction and entertainment of the inhabitants"; a further Act of 1850 stipulated that such museums should be free. Moreover "by the end of the Century possession of an Art Gallery was the mark of a civilised town".[3]

The question inevitably arises, not least as cash-strapped museums and galleries have been pondering the question of entry charges, how the responsibilities that were embraced with such enthusiasm in the nineteenth century have been discharged in recent decades. In this context the wide-ranging opportunities for promoting work with adults that have been developed in partnerships with the WEA throughout the country may suggest ways of exploring and expanding the educational roles of museums and galleries.

The Survey

In November 1996 the National Institute for Adult and Continuing Education (NIACE) arranged a conference in the prestigious surroundings of the British Museum with the title *Museums and Adults - Partners in Learning*. The participants, drawn from all corners of the country, included a particularly strong representation from local authorities, but also significant numbers from various adult education organisations. The keynote speech immediately indicated that there were considerable problems to be faced and also important opportunities to be grasped.

The choice of a keynote speaker was itself significant: David Anderson, Head of Education at the Victoria and Albert Museum, has acted as Secretary since 1994 to the major study commissioned by the Department of National Heritage (DNH) which appeared under his authorship, *A Commonwealth - Museums and Learning in the United Kingdom*.[4]

Inevitably, much of the thinking embodied in this study formed the character of the keynote speech and the content and timing of the conference itself. Underlying both is the awareness that since the great surge of activity of the late nineteenth century, when their educational role was central to the thinking and activity of museums and galleries, their duty to use the treasures committed to their charge for educational purposes was crucial.

There had been a move within the museum services to place their duties to conserve before their duties to educate. The extensive surveys conducted for the DNH report by questionnaire indicated quite clearly that "most museum managers say that education is in the second order of priorities, after collections, management and displays". Assumptions, however, are changing. Although "fewer than 400 out of nearly 1700 registered museums have an educational specialist on their staff, there is an increasing awareness that education is the golden key which opens many doors to resources of skills, money and facilities in their communities".

Particularly important in this context is the understanding that museums cannot and should not seek to meet the educational needs of adults alone. "Partnerships extend the boundaries of what is possible ... all manner of museums (need) to collaborate with different agencies and institutions which share museum objectives" (loc. cit.). Anderson's report identifies a range of target groups available for greater involvement; not least, the mass leisure class created by the growth of early retirement and the increasing number of healthy retired people *(Appendix 1)*.

There is also a a considerable body of people, often marginalised by formal structures, who need and are seeking an active involvement in a whole range of public activities, and who are potentially prepared to recognise and claim involvement in the educational aspect of museums. This would include for example people with various forms of disabilities. The WEA's definition of target groups recognises those who already participate actively in the Association's work and those who should be drawn into participation *(Appendix 2)*.

Partnership between the WEA and the world of the conservation services- museums, galleries, English Heritage and the National Trust being the main players- would appear, therefore, to be entirely consonant with the thinking of the Anderson Report.

The Association, therefore, had to ask the question "how far is this already happening?". What are the obstacles that may inhibit or limit effective partnerships and what strategies can be devised to overcome them? What examples of good and innovative practice can be described in order to provide pointers as to how such partnerships might be developed?

In an attempt to answer these questions and chart some ways in which the WEA could move forward in effective partnerships with museums, galleries and conservation organisations, the Association established a small Working Group to pursue the issues. This group circulated a brief questionnare to all the Districts of the English Association and the Scottish Association and collated their responses*(Appendix 3)*.

The findings of this survey were instructive. All Districts are seen to be aware of the opportunities presented by co-operation with and use of museum facilities. Every District makes some use of these at least at the level of occasional visits by classes. National Trust and English Heritage properties - and, in at least one case, Countryside Interpretation Centres - are frequently used as bases for courses and study days as well as special projects. At this level of activity a variety of practical difficulties or problems may be encountered. By no means all institutions have rooms suitable for teaching purposes, particularly during normal opening hours. Additional costs may be incurred when premises are used outside normal opening hours. Like museum staff, many WEA staff and volunteers are hard-pressed to find time to develop new projects, and there is wide variation in awareness of the potential benefits of such partnerships.

It is at this point that the research embodied in the Anderson Report is significant. Of the institutions responding to the questionnaire circulated during the preparation of the Anderson Report it emerged that only 37% made some limited provision for education. Moreover, a majority had no member of staff with specific responsibility for education. Where these were in post, the bulk of their work related to primary school children, though services to older students within the formal FE and HE sectors were also important. On the other hand governing bodies of conservation organisations believed "education to be an essential part of service delivery". However, only 23% had a defined education policy. In short, in many cases where museum staff were undertaking an active role in adult education, whether in co-operation with the WEA or with other partners, they were doing so, not so much as part of their defined duties but as a direct expression of their commitment to the educational role of the museum.

Clearly, funding issues are relevant. Some local authorities operating cost centre accounting require re-charging for the use of premises and staff time, even between departments of the same authority. Where staff time is at a premium, it is likely that effort will be expended where it is most likely to be most readily and visibly productive toward the readily identified and defined markets of schools. In this sense, much of that which is identified in the Anderson Report is mirrored within the WEA's structures and responses. Few Districts have a defined policy in relation to museums and galleries, although significant exceptions to this will be described below. Many staff define the issues in similar terms to those used by museums and galleries. "Suggestions that do not involve lots of Branch Officer or Tutor Organiser time are welcome", says one respondent, and that response is widely echoed.

It is, therefore, interesting and encouraging to record the variety of innovative and successful work that is taking place throughout the WEA. In most cases this is successful precisely when the particular skills of the Association and our partners are identified and deployed together in a carefully worked-out framework. The following

case studies, selected to indicate a variety of approaches of proven success, should not be taken as demonstrating the full range of innovative work being undertaken, or any devaluation of work that is not described here. It is hoped, however, that they may provide ideas that can be adapted to local situations.

The indications for successful ways ahead are clear. The WEA and Museums can fulfil their roles, in appropriate contexts, better when they work and plan together than when they work separately. Not least museums may gain not merely greater understanding of their collections and their role; they may also gain active new support from within the membership of the Association. The WEA can gain from the knowledge and expertise of museum staff and access to the collections in a more flexible manner than is often the case. A further benefit stems from the enhanced awareness among museum and gallery staff of the potential for involvement in adult education in general, and in partnership with the WEA in particular.

Case Study One: WEA South Eastern District in Partnership with the Open College, Brighton Museum and Art Gallery and the National Trust

Responses to the working group's survey indicate that, with the exception of classes run jointly with a university, where accreditation is now the norm, there are very few accredited courses in subjects where co-operation with a museum or gallery would be indicated. The initiatives undertaken by the WEA South Eastern District are, therefore, all the more striking.

The District's first development in this direction was the establishment of a course leading to accreditation by the local Open College Network held in Brighton Museum and Art Gallery. Deploying both District and Museum staff within the teaching team, successful completion of the course led to the award of a Certificate in the History of Art and Design. The course content was carefully geared to provide a general overview of the History of Art and Design from the fifteenth to the twentieth centuries as a basic foundation. It also aimed to provide an understanding of the ways in which museums work and of the problems they face, not least with regard to the conservation and restoration of the objects in their care.

Later sections of the course utilised fully and imaginatively the contents of the Museum itself. Students wishing to proceed to obtain the full amount of credits available would then undertake a special investigation, developing directly from a log book kept during the course into a topic defined so as to bring into play the techniques of historical research and observation gained during the course.

Subsequently, the District has developed an imaginative co-operation with the National Trust to provide a further course validated by the Open College Network. The focus is similar to that developed with Brighton Museum, but is sufficiently different to assist understanding of how work in this area may most effectively be organised. Entitled, *The Development of a Country House*, the course explores a wide range of social, historical and cultural themes focused on one particular National Trust property - Knole in Kent.

Comment:

Although this course is specific to Knole, it is anticipated that it may well be a template for the development of similar courses elsewhere, using National Trust properties in other parts of the country. The Education Officer, in close co-operation with District staff, is monitoring the operation of the course closely. Clearly, there may be issues relating to entry costs to National Trust properties to be explored - and some National Trust properties may be more suitable as the base venue for a course than others.

There are, however, major advantages to be gained from the level of joint course planning and recruitment that has emerged as an essential feature of both this and the Brighton course.

There are also potential long term advantages in such partnerships, which may provide new and highly informed volunteers for the National Trust and for the museum, and a small proportion of students may progress to further vocational training. Additionally,

people within the world of the museum and the Trust gain an active and sympathetic awareness of the WEA and experience of involvement with it.

National developments in transferring courses through the National Open College Network are full of potential for the WEA - and may also be fraught with pitfalls. The development of "template courses" of this type therefore provides a useful model for the transfer or adaptation of courses to other areas of the Association.

Case Study Two: WEA North Western District in Partnership with the EEC Info-Cities Project

It will be noticeable that, so far, no mention has been made of the ever extending opportunities offered by Information Technology in general and the Internet in particular. It is not, however, an issue neglected by the Anderson Report. The art historian, Tim Benton, is quoted: "What I'd like to do whenever I'm going round [a gallery] is to plug into a point in the wall and be able to interrogate the artefact, have my questions answered and to accumulate my own observations in a two way process" (op. cit., p. 29).

Few, if any collections have yet reached this point of sophistication; but the use of IT techniques to provide information within museums themselves and also to users outside, is developing apace. There are obvious anxieties about problems arising with regard to copyright; but the advantages of being, for instance, able to call up an image of a work of art in a major national collection anywhere in the world are obvious.

The Anderson Report does, nevertheless, record a real area of concern. Not only may these desirable, but complex and expensive, developments open still further the gap between large institutions with a range of specialist staff and sophisticated technology and smaller collections, but they may also further accentuate the gap between those who have access to learning media, and the skills to use them, and those who do not.

It is in this context that the initiatives taken in Manchester with the WEA North Western District as a core partner are so potentially significant. The Info-Cities project is an undertaking of remarkable scope, ambition and vision. Bringing together 7 European Cities - Antwerp, Barcelona, Bologna, Helsinki, Nice and The Hague in addition to Manchester - it aims to use new information and communications technologies (telematics) to bring social and economic benefits to business and local communities across Europe. Each city partner will receive a substantial tranche of European Commission money. In Manchester the WEA will be working with the City Council, the Museum of Science and Industry, the Manchester Telematics and Telework Partnership and the Manchester Community Information Network and Information Network Group.

Significantly, among the expected outcomes are facilities for bringing on-line the collections of Manchester's major galleries and museums, as indicated above. The WEA will be the key partner in establishing an Adult Education Network to provide access to technology for local community groups and voluntary organisations - a highly structured attempt to avoid the divide between the IT rich and the IT poor of which the Anderson Report warned.

Case Study Three: WEA Scotland in Partnership with Edinburgh Museums

If there is, as we have seen, a right and necessary concern over the possibility of IT impoverishment, there is, of course, the more ongoing deprivation of which we are all aware, and which is a central concern for the WEA : the impoverishment of those who are, or feel they are, excluded from our cultural birthright; those for whom libraries, galleries and adult education centres are places at best threatening, at worst irrelevant. It is noteworthy that the very different educational structures of Scotland, not least an adult education system strongly geared toward community education, have given rise to some of the most strikingly successful attempts to involve those who often do not participate.

One of the most memorable presentations during the NIACE Conference was that given by the Curator of the Glasgow Open Museum. The definition of this is of a "Museum without Walls"; a museum which can be borrowed from/for all sorts of local purposes. It is, however, more than this. It is a museum which the people of Glasgow helped to create by building their own collection from within their own resources. Work on similar lines has emerged from WEA Scotland's commitment to community education in Edinburgh.

Joyce Connon, Secretary, WEA Scotland writes:

WEA in Scotland works with museums on many different levels, but the key objective which binds the partnership is the mutual aim of bringing new people through the doors of museums and extending understanding of what museums offer to the public as a learning resource.

In *Preparation for Retirement* courses, students are introduced to the local museum service by curators and are given conducted tours which include behind the scenes work.

Special courses have been developed which aim to help people who don't usually visit museums feel comfortable in the museum environment. Curators are often happy to give lectures for the WEA on current exhibitions or projects.

In addition to those common approaches to joint working with museums, WEA Scotland has established a close working relationship with the Keeper of Social History in Edinburgh Museums and has run two substantial joint projects linked to the People's Story, a social history museum which looks at the lives of Edinburgh citizens, when other museums in the Scottish capital focus on Kings, Queens and key events in the nation's history. WEA groups have recorded their life experiences and worked with Museum staff to ensure their story is appropriately told through the Museum's displays and exhibits. The WEA Peoples of Edinburgh Project worked for two years to record the living memory histories of minority ethnic communities in Edinburgh. The outcomes include:

- a unique learning experience for a large group of people who were new to the WEA and whose life and culture the Museum had not previously reflected
- a large archive of materials was generated for future use in the community, including handling boxes which allow materials and artefacts to be borrowed with tutor notes for use in Reminiscence work in the community
- a new group of people now identify with the Museum
- the project culminated in an exhibition designed by the participants in partnership with Museum curators and designers - 36,500 visitors were recorded
- the project's publications are available from WEA Scotland and a methodology for the project has been drafted.[5]

Comment:

The strength and distinctive nature of these projects was recognised in the study supported by the European Commission as part of the Socrates funded Project, Adult Education and the Museum. The award of a substantial Lottery Grant to enable the work to be extended was a further recognition of its standing.

It might be thought from the concentration so far on projects that might appear to deviate from normal Branch initiatives that there would be little scope for developing work of this kind within the routine Branch programme. Nothing could be further from the truth; WEA South Eastern District's work is integral to the programmes of the relevant Branches. Responses to the questionnaire reveal a wide range of useful and successful partnerships between Branches and local museums and conservation organisations. The WEA has now been granted approved educational body status by English Heritage, so that WEA groups making educational visits are entitled to free access to English Heritage properties by arrangement with area offices (listed in Appendix 4).

One London District Branch is based in a museum and in many Branches, museum staff are active as volunteers or as tutors. Eastern District has developed a close partnership with the Norfolk Museums Service, arising from successful experience of joint WEA and museum staff teaching. Thames and Solent District devised a course called Behind the Museum Door, in which a range of staff provided hands-on introductions to various aspects of museum activities, with results that encourage further developments in new contexts. Accredited Museums Studies programmes have also been established in East Midland District, where there is a long track record of joint planning and tutor training with Leicestershire Museums Service.

Case Study Four: WEA London District in Partnership with the British Library

Jointly organised training for tutors is an area where there are clear benefits both for the WEA and for museums and conservation organisations.

Jenifer Wakelyn, WEA London District, writes:

Many courses organised by the London District WEA and our university partners make extensive use of museums and galleries, both centrally and locally. These collaborations are usually planned by individual tutors or local Branches, often in conjunction with education or curatorial staff. WEA courses have a particular role to play within the ever-widening spectrum of educational opportunities that are available in and around London; the class can provide a forum in which moments of insight like that described in Hardy's poem can be explored and developed. In this way WEA courses can complement the programmes of lectures and talks organised by many museums and galleries.

Making effective use of the collections and services of museums and galleries is an important element of many WEA liberal studies courses, and forms an integral aspect of the training for tutors provided by the London District. In 1997 a tutor training conference jointly organised by the Education and Reader Access Departments of the British Library and the London District attracted over a hundred tutors in a wide range of subjects. The event aimed to encourage wider use of the Library's collections and services by WEA tutors to support their research and teaching. For the educational and curatorial staff of the British Library, the project resulted in greater understanding of the needs and interests of adult learners, and of WEA groups in particular. More broadly an event of this type has the effect of raising awareness of the extent and range of the WEA's work. Subsequent training workshops have addressed the planning and management of class work in museums and galleries. In this way, the District aims to extend good practice and foster debate about the educational uses of national and local collections.

Comment:

The indications for successful ways ahead are clear. The WEA and Museums can fulfil their roles, in appropriate contexts, better when they work and plan together than when they work separately. Not least museums may gain not merely greater understanding of their collections and their role; they may also gain active new support from within the membership of the Association. The WEA can gain from the knowledge and expertise of museum staff and access to the collections in a more flexible manner than is often the case; and from the enhanced awareness among museum and gallery staff of the potential for involvement in adult education in general, and in partnership with the WEA in particular.

Conclusions

"Museums, Art Galleries and the WEA are natural partners" - this was the response to the working party's questionnaire from West Mercia District. How then can this natural partnership be most effectively fostered by the WEA at regional and local levels?

1. **The development of appropriate partnerships by Districts and Branches with the world of museums, galleries and conservation organisations to meet local needs and requirements may emerge as integral elements in District Development Plans. To further such partnerships, links can be made, where they do not already exist, with the local Area Museum Council (listed in Appendix 5).**

2. **Where local conditions permit, Districts may explore the potential for organising tutor training events in conjunction with museums, galleries and conservation organisations.**

3. **Serious consideration should be given to the possibility of enhancing WEA community education work, drawing on the experience of WEA Scotland and similar initiatives undertaken by the Victoria and Albert Museum.[7] Where local conditions and funding opportunities permit, this approach may help the Association to fulfil its commitment to its target groups.**

4. **Work with museums and galleries should form an integral part of Districts' developing IT strategies.**

The Working Group will continue to consult WEA Districts and museums, galleries and conservation organisations with the aim of building on partnerships at local, regional and national levels. There will be opportunities to discuss initiatives and developments in this area at the WEA field staff conference in December 1998 and at the WEA National Biennial Conference in May 1999.

Requests for further information should be addressed to John Hurst, WEA South Western District, Susanna Holman, WEA Thames and Solent District or Jenifer Wakelyn, WEA London District (see addresses on inside back cover).

Notes

1. Florence Emily Hardy, *Life of Thomas Hardy* 1962, p. 276; quoted in White, R.J. *Thomas Hardy and History*, Macmillan, 1974, p. 28.

2. Hardy, T., *In the British Museum; Collected Poems*, Macmillan, 1970, p. 358.

3. Information sheet for exhibition, *Art Treasures of England*, Royal Academy of Arts, 1998.

4. Copies may be available from the Department of National Heritage Enquiry Point - telephone: 0171 211 6200.

5. Titles include: Lorraine Dick, *Peoples of Edinburgh - Our Multicultural City - a Report*, December 1996; *Our Place - Textile Tent project*, City of Edinburgh Council Museums and Galleries (ISBN 905072 749); *Memories and Things - Linking Museums and Libraries with Older People*, WEA S.E.Scotland District, 1988 (ISBN 0-902303 -16-3); *Kiss me While my Lips are Tacky* - WEA S.E.Scotland District, 1988 (ISBN 0-902303 -17-1).

6. Brian Martin (Moray House Institute, Heriot-Watt University, Edinburgh), *Adult Education and the Museum - Interim Report on Phase One of the Socrates Project*; TM-AE-1995-DE-1, December 1996. This study contains much valuable information of the broader European scene and detailed case studies of developments in Vienna, Tuscany, Bavaria and North-Rhine Westphalia, as well as the work referred to in Edinburgh. Enquiries to the Project Director, Dr.Jutta Thinesse-Demel, Kunstgesprache, Geyerspergerstr 42, 80689 Munchen. Mr Martin is Editor and Scottish Regional Co-ordinator.

7. There is a valuable account of the V&A project in Shireen Akbar, *Multiculturism, Museums and Adult Education*, Adults Learning (NIACE), March 1997 (Vol. 8, no. 7), pp. 184-185.

Appendix 1

Anderson Report Conclusions

Museums find their voice through their educational work. Over the last decade, learning has become a central concern of Government, industry and arts organisations and the subject of many reports. It is seen as a connective purpose which is fundamental to the development of this country in the twenty first century and permeates every aspect of the life of the individual. Kierkegaard wrote "Life can only be understood backwards, but must be lived forward" and museums are places where people, through learning, can do both. A full commitment to learning has become an imperative for museums if they wish to be part of the mainstream of society.

Education in the United Kingdom is in transition from a model of predominantly state provision of education through formal institutions, to the broader concept of a mixed economy of formal and informal learning in which community participation, training and formal education are mutually enriching processes. The formal education sector once grew out of voluntary provision and it is likely that informal and self-directed learning, which is such an important part of the function of museums, may now do the same. Museums will make a vital contribution to this new world of personal learning.

Museums, then, are only at the beginning of a process of fundamental change into pro-active centres for public learning. This change will transform their image, give them a central role in cultural development and bring them, together with other cultural institutions such as libraries, to the centre of public policy.

The current separation of different kinds of institutions in the cultural and educational sectors has organisational and professional logic. However, if museums and other institutions are to meet the needs of the public, they also need to develop strong cross-sectoral links, particularly in support of education. Many museums are currently very active, within the limits of their resources, at developing local networks. Their educational efforts could be much more effective if they were co-ordinated in support of wider policy objectives for lifelong learning and cultural development which could provide a purpose and context for their work.

A small national investment each year - a fraction of the £500,000,000 which the Government expects the Lottery will distribute to museums between 1996 and 2001 - would produce extraordinary results. What is required to transfer the use of museums for learning and to provide access for large numbers of additional users is, in effect, the last piece of the jigsaw. Many of the necessary resources, in terms of care of the collections, the research expertise of staff and displays, are already in place, although more investment is needed here too. Education is the logical next step. Many indicators - the increase in student numbers, the growth in resource-based learning, demand created by the National Lottery - all point toward this conclusion. These positive developments will be frustrated without a complementary investment in resources for museum learning and the development of an enabling environment of policy support and leadership.

Lifelong formal and informal learning can provide museums with a rationale for their work as public institutions. It remains for the museum sector and Government to decide whether learning, by staff and the public, by museums and their communities is, or is not, to be the central purpose of museums. If it is, then it should be done professionally and with commitment at all levels.

Museums are a vast public educational resource that awaits development. They are a resource we can no longer afford to neglect.

Recommendations:

- museums should accommodate a diversity of learning needs in the design and operation of their galleries;
- museums should use their education programmes as instruments of change to develop new audiences and enhance the capabilities and enjoyment of the public;
- museums should encourage and help the public to use their resources for self-directed learning and should provide services and facilities to enable them to do so;
- museums should use skilled outside specialists of all kinds to enhance the public's experience of the museum;
- museums should develop the potential for using new media technologies to enhance their educational provision;
- museums should aim to have one (or more) comfortable, well equipped space(s) for use in a variety of formal and informal educational activities;
- the Museum Documentation Association (MDA), in collaboration with the Museum Training Institute should develop guidelines and training programmes on good practice in the production of education digital media programmes based on museum resources;
- the MDA should set up a digital learning group to exchange information, run demonstrations and conferences and provide advice for museums and staff who want to develop digital media learning resources;
- the National Heritage Memorial Fund, in collaboration with the Museums and Galleries Commission and the MDA, should consider funding a limited number of flagship projects on digital media learning from museum resources;
- the Government should implement its proposals to use new media technologies to link cultural and educational institutions.

Appendix 2

WEA Target Student Groups

- Educationally disadvantaged adults
- Unemployed people
- Parents/carers of young children
- Residents of socially deprived urban and rural areas
- Members of ethnic communities
- Frail elderly
- Adults with learning difficulties/ disabilities
- Prisoners
- Adults with physical disabilities
- Adults recovering from mental illness
- Carers of adults with physical or mental disabilities
- Refugees
- Trade unionists
- Members of community-based organisations

Appendix 3

WEA Questionnaire

We would like to ask you first about the work being carried out in/or with museums and galleries. Please describe:

1. a) Work done as part of an established programme of co-operation with the relevant service.

   b) Is this work part of an accredited programme? If so, please give details:

2. a) Work done on an occasional basis (please indicate extent of involvement of museum/gallery staff and list museums and galleries visited and/or studied)

   b) Is this part of an accredited programme? If so please describe

3. Is any tutor training made available? (Is this done by Museum staff/our staff/ others?)

   We would also like to find out:

   a) Any ideas you may have for further development

   b) Any practical problems that arise in using museums and galleries for class purposes

JSH/QuestNEC
April 1997

Appendix 4

English Heritage Offices

(An illustrated Brochure is available on request)

South West
English Heritage
Historic Properties South West
29 Queen Square
Bristol BS1 4ND
Tel 0117 975 0716

(Includes Cornwall, Devon, Dorset, Gloucestershire, Oxfordshire, Somerset and Wiltshire (excluding Stonehenge)

Stonehenge
English Heritage
First Floor, Abbey Buildings,
Abbey Square,
Amesbury,
Wiltshire SP4 7ES
Tel 01980 625368

Greater London
English Heritage
Historic Properties London
Room 402
429 Oxford Street
London
W1R 2HD

South East
English Heritage
Historic Properties South East
1 High Street,
Tonbridge
Kent TN9 1SG
Tel 01732 778027

(Includes Hampshire, Kent (excluding Dover, Deal and Walmer) Surrey, East and West Sussex)

Dover, Deal and Walmer
English Heritage
Dover Castle
Dover
Kent
CT16 1HH
Tel 01304 225229

Isle of Wight
English Heritage
Osborne House
State Apartments
East Cowes
Isle of Wight PO32 6JY
Tel 01983 280201

Midlands
English Heritage
Historic Properties Midlands
Hazelrigg House
33 Marefair
Northampton
NN1 1SR
Tel 01604 730325

(Bedfordshire, Cambridgeshire, Derbyshire, Dudley, Essex, Hereford and Worcester Hertfordshire, Leicestershire, Lincolnshire, Norfolk, Northamptonshire, Nottinghamshire, Rutland, Shropshire, Staffordshire, Suffolk, Warwickshire)

North
English Heritage
Historic Properties North
Bessie Surtees House
41-44 Sandhill
Newcastle upon Tyne
NE1 3JF

(Cheshire, Cumbria, Durham, Lancashire, Newcastle upon Tyne, North Tyneside, Northumberland, North Yorkshire, Redcar, South Tyneside, South Yorkshire)

For Scotland contact:
Historic Scotland
Longmore House
Salisbury Place
Edinburgh EH9 1SH

For Wales contact:
Cadw
Educational Visits
c/o the Welsh Office
Crown Buildings
Cathays Park
Cardiff CF1 3QN

Appendix 5

Area Museums Councils

Southwest: Hestercombe House, Cheddon Fitzpaine, Taunton, TA2 8LQ
Director Simon Hunt BA FMA

Council of Museums in Wales: The Courtyard, Letty Street, Cathays, Cardiff CF2 4EL
Director/Secretary: D.Gareth Davies BA FSA FMA

East Midlands Museums Service: Courtyard Buildings, Wollaton Park, Nottingham NG8 2AE
Director & Secretary Adrian Babbidge

North West Museums Service, Griffin Lodge, Cavendish Place, Blackburn BB2 2PN
Director Ian Taylor BA FMA

North of England Museums Service, House of Recovery, Bath Lane, Newcastle upon Tyne, NE4 5SQ
Director Susan Underwood MA FMA

Scottish Museums Council, County House, 20-22, Torphichen Street, Edinburgh, EH3 8JB
Director Jane Ryder

South Eastern Museums Service, Ferroners House, Barbican, London, EC2Y 8AA
Director Dan Chadwick

West Midlands Area Museums Service, Hanbury Road, Stoke Prior, Bromsgrove, Worcs B60 4AD
Director Kathy Gee BA FMA

Yorkshire & Humberside Museums Council, Farnley Hall, Hall Lane, Leeds, LS12 5HA
Director Barbara Woroncow MA FMA

National Office
Temple House, 17 Victoria Park Square, London E2 9PB
Tel: 0181-9831515 Fax: 0181-9834840
Email: info@wea.org.uk

Cheshire, Merseyside & West Lancashire
7/8 Bluecoat Chambers, School Lane, Liverpool L1 3BX
Tel: 0151-7098023 Fax: 0151-7080046
Email: office@cmwl.wea.org.uk

Eastern
Botolph House, 17 Botolph Lane, Cambridge CB2 3RE
Tel: 01223-350978 Fax: 01223-300911
Email: office@east.wea.org.uk

East Midland
39, Mapperley Road, Mapperley Park Nottingham NG3 5AQ
Tel: 0115-962 8400 Fax: 0115-962 8401
Email: office@emid.wea.org.uk

London
4 Luke Street, London EC2A 4NT
Tel: 0171-3887261/3878966 Fax: 0171-3835668
Email: office@lon.wea.org.uk

Northern
51 Grainger Street, Newcastle-upon-Tyne NE1 5JE
Tel: 0191-2323957 Fax: 0191-2303696
Email: office@north.wea.org.uk

North Western
4th Floor, Crawford House, University Precinct Centre,
Oxford Road, Manchester M13 9GH
Tel: 0161-2737652 Fax: 0161-2744948
Email: office@nw.wea.org.uk

South Eastern
4 Castle Hill, Rochester, Kent ME1 1QQ
Tel: 01634-842140 Fax: 01634-815643
Email: office@se.wea.org.uk

South Western
Martin's Gate, Bretonside, Plymouth PL4 0AT
Tel: 01752-664989 Fax: 01752-254195
Email: office@sw.wea.org.uk

Thames and Solent
6 Brewer Street, Oxford OX1 1QN
Tel: 01865-246270 Fax: 01865-204282
Email: office@ts.wea.org.uk

Western
40 Morse Road, Redfield, Bristol BS5 9LB
Tel: 0117-9351764 Fax: 0117-9411757
Email: office@west.wea.org.uk

West Mercia
78/80 Sherlock Street, Birmingham B5 6LT
Tel: 0121-6666101 Fax: 0121-6222526
Email: office@wmer.wea.org.uk

Yorkshire North
6 Woodhouse Square, Leeds LS3 1AD
Tel: 0113-2453304 Fax: 0113-2450883
Email: office@yn.wea.org.uk

Yorkshire South
Chantry Buildings, 6-20 Corporation Street, Rotherham S60 1NG
Tel: 01709-837001 Fax: 01709-372121/362900
Email: office@ys.wea.org.uk

Scottish Association
Riddle's Court, 322 Lawnmarket, Edinburgh EH1 2PG
Tel: 0131-2263456 Fax: 0131-2200306

WEA Brussels Office
Rue Royale 207, B-1210 Brussels, Belgium
Tel: 0032 2 2235552 Fax: 0032 2 2235555
Email: wealtc@pophost.eunet.be

WEA Web site: http://www.wea.org.uk

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The Workers' Educational Association exists primarily to provide adults with access to experience of organised learning which develops intellectual understanding, confidence and social and collective responsibility. Particular features of its approach to the provision of learning opportunities for adults include:

Valuing and making use of students' life experience

•

Involving students in organising provision and planning their own learning

•

Targeting students who have benefited least from the education system and from opportunities for further and higher education

•

Collaborating with other organisations and agencies to meet the needs of adult learners for educational guidance, equal access to provision, and for relevant, progressive and accredited learning opportunities

•

Offering high quality learning experiences underpinned by regular monitoring and evaluation of the programme

•

Providing staff development opportunities for professional staff and training for voluntary members

•

Promoting and supporting the voluntary movement by which the Association governs itself and decides its future strategy

WORKERS' EDUCATIONAL ASSOCIATION
THE NATIONAL ASSOCIATION

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